



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

into frenzied activity; the night was spent in evolving fresh confections with which to win the favor of his majesty, and the Duchess of Burgundy won the day. The fontange was doomed (to the dismay of the merchants who were well stocked with lappets and *fonds de bonnets*), and the success of the *battant d'œil* and the *cornette* was established; the former a more or less negligée type, becoming alike to old and young, and the cornette often only a knot of ribbon, but more often a square of linen edged with lace.

The coquetry of this head-dress appealed to the fancy of the young queen of Louis XV, Marie Leczinska, and she is shown wearing it in many of her portraits, the one at Versailles, and another by Nattier painted some years later. But toward the middle of the century, even the simple kerchief was abandoned and fashion reverted once more to the simply dressed coiffure with the hair slightly waved about the forehead and coiled in a soft knot at the back of the head. This remained in favor until the close of the reign when there were evidences of a return to the freakish forms of head-gear that provoked the railleries of La Fontaine and the satires of Boileau.

Some of the most beautiful lappets and cap crowns shown in the present exhibit are of the Louis XV period; in the third quarter of the century, these delicate fabrics seem to have been produced in great profusion, as is evidenced by the specimens preserved in museum and private collections. If every bride of high degree met the requirements stipulated by de Garsault,¹ who in 1771 wrote a treatise on the sacred subject of a bride's trousseau, many lace-trimmed bonnets for various occasions were needed to make her happiness complete.

Extravagance knew no bounds among the court favorites; the *barbes pleines* of the eighteenth century consisted of a pair of lappets, a narrow lace called the *papillon* with a *bande* or *passé* and a *fond de bonnet* or cap crown, and for laces of this kind Madame du Barry paid anywhere from ten hundred and thirty francs to seven

hundred and seventy livres, while a set of *vraie valenciennes* is recorded as having cost twenty-four hundred livres.

Some of the more interesting pieces in the Museum collection are the exquisite cap crown and lappet of old Brussels, with a beautifully designed peacock as its central motive, formerly in the Blackborne Collection; and in the Valenciennes group the lappets bequeathed to the Museum by Mrs. Jesse Seligman. Among the loans, the old Brussels cap set and the lappets and cap crowns with delightful personages lent by Mrs. Harris Fahnestock and shown in the Loan Collection of 1919 deserve special mention; and in the Alençon group, the charming lappets, quilles, and borders lent by Mrs. McDougall Hawkes and Richard C. Greenleaf. Similar fabrics from the Florence Blumenthal Collection, and the delicate *point de Venise à réseau*, lent by Mrs. John E. Parsons, will appeal to collectors as unusually rare examples of the eighteenth-century fabric. The exhibition will remain on view during January, February, and March.

F. M.

JAPANESE PAINTINGS ON EXHIBITION

WHEN the modern Japanese paintings which were shown in Room H 11 were removed on December 26 to go to San Francisco, Japanese paintings of the end of the nineteenth century took their place.

These are paintings of the generation which has just passed away, the Meiji period, 1868-1911, by men who made great reputations and who, like the members of the Bijutsu-in, worked in pure Japanese style but followed the course of development of their natural art without trying for archaism. To those interested in Japanese art it will be of interest to see how the well-known classic styles grew into the art of the present day.

These paintings, given to the Museum in memory of Charles Stewart Smith, were collected in Japan when the artists were young; it is now a rare and valuable collection by most popular painters.

S. C. B. R.

¹L'Art de la Lingère.